

## *Down And Dirty Pictures Miramax Sundance And The Rise Of Independent Film*

The legendary figure who launched the careers of Spike Lee, Michael Moore, and Richard Linklater offers a no-holds-barred look at the deals and details that propel an indie film from a dream to distribution.

James Mottram traces the roots of this generation of American film-makers to Steven Soderbergh's 'Sex, Lies and Videotape' and looks at how many kickstarted their careers and made their mark at Robert Redford's Sundance Institute in Utah or at his film festival.

At a time when the studio is making a stunning comeback, film historian Thomas Schatz provides an indispensable account of Hollywood's traditional blend of business and art. This book lays to rest the persistent myth that businesspeople and producers stifle artistic talent and reveals instead the genius of a system of collaboration and conflict. Working from industry documents, Schatz traces the development of house styles, the rise and fall of careers, and the making-and unmaking-of movies, from Frankenstein to Spellbound to Grand Hotel. Richly illustrated and highly readable, The Genius of the System gives the definitive view of the workings of the Old Hollywood and the foundations of the New.

Robert Redford is among the most widely admired Hollywood stars of his generation, renowned for his iconic roles as the Sundance Kid, Bob Woodward and Jay Gatsby, and celebrated for his fierce commitment to environmental causes, independent filmmaking, and his Sundance Film Festival. Yet only now, in this revelatory biography written in close collaboration with the extraordinary actor and director himself, do we see the complex man beneath the Hollywood façade.

Seeing Is Believing

Down and Dirty Pictures

American Smart Cinema

Surviving Fame and (mis)fortune in Hollywood

The Sundance Kids

Gods and Monsters

In this book, we have hand-picked the most sophisticated, unanticipated, absorbing (if not at times crackpot!), original and musing book reviews of "Down and Dirty Pictures: Miramax, Sundance and the Rise of Independent Film." Don't say we didn't warn you: these reviews are known to shock with their unconventionality or intimacy. Some may be startled by their biting sincerity; others may be spellbound by their unbridled flights of fantasy. Don't buy this book if: 1. You don't have nerves of steel. 2. You expect to get pregnant in the next five minutes. 3. You've heard it all.

Drawing on interviews with Warren Beatty's colleagues and intimates, as well as the star himself, the best-selling author of Easy Riders, Raging Bulls offers a tell-all biography of the Hollywood legend responsible for such classics as Bonnie and Clyde, Heaven Can Wait and Reds.

With 8 Pages of Black-and-White Photographs In this captivating history of stardom, Boston Globe film critic Ty Burr traces our obsession with fame from the dawn of cinema through the age of the Internet. Why do we obsess over the individuals we come to call stars? How has both the image of stardom and our stars' images changed over the past hundred

## Get Free Down And Dirty Pictures Miramax Sundance And The Rise Of Independent Film

years? What does celebrity mean if people can now become famous simply for being famous? With brilliant insight and entertaining examples, Burr reveals the blessings and the curses of celebrity for the star and the stargazer alike. From Mary Pickford and Charlie Chaplin, to Archie Leach (a.k.a. Cary Grant), Tom Cruise, and Julia Roberts, to such no-cal stars of today as the Kardashians and the new online celebrity, *Gods Like Us* is a journey through the fame game at its flashiest, most indulgent, occasionally most tragic, and ultimately it's most culturally revealing.

A comparative analysis of key Islamic ity platforms and their debates

Photoshop Down & Dirty Tricks for Designers

Shakespeare Would Cry

Miramax, Sundance, and the Rise of Independent Fil

Indie, Inc.

Baby Driver

An Almost Epic Tale of Moguls, Movies, and a Company Called

DreamWorks

On Movie Stardom and Modern Fame

A critical analysis of the rise of independent filmmakers examines the growth of Robert Redford's Sundance Film Festival, the rise to power of the Weinstein brothers and their company Miramax, and the successful careers of Steven Soderbergh, Quentin Tarantino, and other independent filmmakers whose work has transformed Hollywood and the film industry. 125,000 first printing.

In this compulsively readable and constantly surprising book, Peter Biskind, the author of the film classics *Easy Riders, Raging Bulls* and *Down and Dirty Pictures*, writes the most intimate, revealing, and balanced biography ever of Hollywood legend Warren Beatty. Famously a playboy, Beatty has also been one of the most ambitious and successful stars in Hollywood. Several Beatty films have passed the test of time, from *Bonnie and Clyde* to *Shampoo*, *Heaven Can Wait*, *Reds* (for which he won the best director Oscar), *Bugsy*, and *Bulworth*. Few filmgoers realize that along with Orson Welles, Beatty is the only person ever nominated for four Academy Awards for a single film -- and unlike Welles, Beatty did it twice. Biskind shows how Beatty used star power, commercial success, savvy, and charm to bend Hollywood moguls to his will. Beatty's private life has been the subject of gossip for decades, and *Star* confirms his status as Hollywood's leading man in the bedroom, describing his affairs with Joan Collins, Natalie Wood, Leslie Caron and Madonna, among many others. Biskind explains how Beatty exercised unique control, often hiring screenwriters out of his own pocket, producing, directing, and acting in his own films. He was arguably one of the most successful and creative figures in Hollywood during the second half of the twentieth century, and in this fascinating biography, Warren Beatty comes to life -- complete with excesses and achievements -- as never before.

It's a typical summer Friday night and the smell of popcorn is in the air. Throngs of fans jam into air-conditioned multiplexes to escape for two hours in the dark, blissfully lost in Hollywood's latest glittery confection complete with megawatt celebrities, awesome special effects, and enormous marketing budgets. The world is in love with the

## Get Free Down And Dirty Pictures Miramax Sundance And The Rise Of Independent Film

blockbuster movie, and these cinematic behemoths have risen to dominate the film industry, breaking box office records every weekend. With the passion and wit of a true movie buff and the insight of an internationally renowned critic, Tom Shone is the first to make sense of this phenomenon by taking readers through the decades that have shaped the modern blockbuster and forever transformed the face of Hollywood. The moment the shark fin broke the water in 1975, a new monster was born. Fast, visceral, and devouring all in its path, the blockbuster had arrived. In just a few weeks Jaws earned more than \$100 million in ticket sales, an unprecedented feat that heralded a new era in film. Soon, blockbuster auteurs such as Steven Spielberg, George Lucas, and James Cameron would revive the flagging fortunes of the studios and lure audiences back into theaters with the promise of thrills, plenty of action, and an escape from art house pretension. But somewhere along the line, the beast they awakened took on a life of its own, and by the 1990s production budgets had escalated as quickly as profits. Hollywood entered a topsy-turvy world ruled by marketing and merchandising mavens, in which flops like Godzilla made money and hits had to break records just to break even. The blockbuster changed from a major event that took place a few times a year into something that audiences have come to expect weekly, piling into the backs of one another in an annual demolition derby that has left even Hollywood aghast. Tom Shone has interviewed all the key participants -- from cinematic visionaries like Spielberg and Lucas and the executives who greenlight these spectacles down to the effects wizards who detonated the Death Star and blew up the White House -- in order to reveal the ways in which blockbusters have transformed how Hollywood makes movies and how we watch them. As entertaining as the films it chronicles, Blockbuster is a must-read for any fan who delights in the magic of the movies.

'You'll never look at your favourite movies and TV shows the same way again. And you shouldn't' Steven Soderbergh 'Insanely readable' Slavoj Zizek 'Your book was ... like a bag of pot, with me saying, 'I'm not gonna smoke.' But I was insatiable' Quentin Tarantino on Easy Riders, Raging Bulls In The Sky is Falling! bestselling cultural critic Peter Biskind takes us on a dizzying ride across two decades of pop culture to show how the TV and movies we love - from Game of Thrones and 24 to Homeland and Iron Man - have taught us to love political extremism. Welcome to a darkly pessimistic, apocalyptic world where winter has come, the dead are walking, and ultra violence, revenge and torture are all in a day's work. Welcome to the new normal.

Six Maverick Directors and How They Conquered the Hollywood Studio System

You're Only as Good as Your Next One

Conversations Between Henry Jaglom and Orson Welles

The Sky is Falling

Spike, Mike, Slackers & Dykes

sex, lies and videotape

Star

Just as Jack Kerouac captured the beat of the '50s, his daughter captured the rhythm of the generation that followed. With a graceful, often disturbing detachment and a spellbinding gift for descriptive imagery, Jan Kerouac explores the tortured, freewheeling soul of a woman on her own road. From an adolescence of LSD, detention homes, probation, pregnancy, and a stillbirth in the Mexican tropics at age 15; to the peace movement in Haight-Ashbury and Washington state; to traveling by bus through Central America with a madman for a lover, Baby Driver moves with the

## Get Free Down And Dirty Pictures Miramax Sundance And The Rise Of Independent Film

force of a tropical storm.

Indie, Inc. surveys Miramax's evolution from independent producer-distributor to studio subsidiary, chronicling how one company transformed not just the independent film world but the film and media industries more broadly. Miramax's activities had an impact on everything from film festival practices to marketing strategies, talent development to awards campaigning. Case studies of key films, including *The Piano*, *Kids*, *Scream*, *The English Patient*, and *Life is Beautiful*, reveal how Miramax went beyond influencing Hollywood business practices and motion picture aesthetics to shaping popular and critical discourses about cinema during the 1990s ... [and] looks at the range of Miramax-released genre films, foreign-language films, and English-language imports released over the course of the decade.

Like Michael Powell's *Peeping Tom*, Steven Soderbergh's *sex, lies and videotape* presents us with a protagonist who can only connect with others through the lens of a camera. Graham is an enigmatic young man who returns to Baton Rouge from a long road trip, mildly irritating his old lawyer friend John and wholly intriguing John's housebound wife Ann. John is conducting a sneaky and entirely sexual affair with Ann's sister Cynthia. For her part, Ann has lost interest in sex, yet Graham's obscurely charming eccentricity stirs something inside her - until she learns that he is functionally impotent and can manage arousal only with the help of a video camera and an agreeably loose-lipped female. Nevertheless, it's the dragging into the open of Graham's dirty little secret that causes all of these characters to confront their own veiled deceits and hypocrisies. *sex, lies and videotape* won the Palme d'Or at the 1989 Cannes Film Festival, affirming the arrival of a distinctive new talent and signalling the start of a movement among young independent American film-makers opposed to the values and formats of the Hollywood system. Soderbergh's script is an unerringly elegant, witty and literate study of contemporary perversity.

" An under-read and engaging show-biz memoir. " – The New Yorker "If I had a talent for anything, it was a talent for knowing who was talented." Mike Medavoy is a Hollywood rarity: a studio executive who, though never far from controversy, has remained well loved and respected through four decades of moviemaking. What further sets him apart is his role in bringing to the screen some of the most acclaimed Oscar-winning films of our time: *Apocalypse Now*, *One Flew Over the Cuckoo's Nest*, *Amadeus*, *The Silence of the Lambs*, *Philadelphia*, and *Sleepless in Seattle* are just some of the projects he green-lighted at United Artists, Orion, TriStar, his own Phoenix Pictures. "The ultimate lose-lose situation for a studio executive: to wind up with a commercial bomb and a bad movie." Of course, there are the box office disasters, and the films, as Medavoy says, "for which I should be shot." They, too, have a place in his fascinating memoir -- a pull-no-punches account of financial and political maneuvering, and of working with the industry's brightest star power, including Steven Spielberg, Martin Scorsese, Francis Ford Coppola, Kevin Costner, Robert De Niro, Jodie Foster, Sharon Stone, Michael Douglas, Meg Ryan, and countless others. "Putting together the elements of a film is a succession of best guesses." Medavoy speaks out on how movie studio buyouts have stymied the creative process and brought an end to the "hands-off" golden age of filmmaking. An eyewitness to Hollywood history in the making, he gives a powerful and poignant view of the past and future of a world he knows intimately.

Interviews

Spike Mike Reloaded

Shoot Out

Hollywood Filmmaking in the Studio Era

Drug Wars

100 Great Films, 100 Good Films, and 100 for Which I Should Be Shot

Miramax, Sundance and the Rise of Independent Film

**In 1969, a low-budget biker movie, Easy Rider, shocked Hollywood with its stunning success. An unabashed celebration of sex, drugs, and rock 'n' roll (onscreen and off), Easy Rider heralded a heady decade in which a rebellious wave of talented young filmmakers invigorated the movie industry. In Easy Riders, Raging Bulls, Peter Biskind takes us on the wild ride that was Hollywood in the '70s, an era that produced such modern classics as The Godfather, Chinatown, Shampoo, Nashville, Taxi Driver, and Jaws. Easy Riders, Raging Bulls vividly chronicles the exuberance and excess of the times: the startling success of Easy Rider and the equally alarming circumstances under which it was made, with drugs, booze, and violent rivalry between costars Dennis Hopper and Peter Fonda dominating the set; how a small production company named BBS became the guiding spirit of the youth rebellion in Hollywood and how, along the way, some of its executives helped smuggle Huey Newton out of the country; how director Hal Ashby was busted for drugs and thrown in jail in Toronto; why Martin Scorsese attended the Academy Awards with an FBI escort when Taxi Driver was nominated; how George Lucas, gripped by anxiety, compulsively cut off his own hair while writing Star Wars, how a modest house on Nicholas Beach occupied by actresses Margot Kidder and Jennifer Salt became the unofficial headquarters for the New Hollywood; how Billy Friedkin tried to humiliate Paramount boss Barry Diller; and how screenwriter/director Paul Schrader played Russian roulette in his hot tub. It was a time when an "anything goes" experimentation prevailed both on the screen and off. After the success of Easy Rider, young film-school graduates suddenly found themselves in demand, and directors such as Francis Coppola, Peter Bogdanovich, George Lucas, and Martin Scorsese became powerful figures. Even the new generation of film stars -- Nicholson, De Niro, Hoffman, Pacino, and Dunaway -- seemed a breed apart from the traditional Hollywood actors. Ironically, the renaissance would come to an end with Jaws and Star Wars, hugely successful films that would create a blockbuster mentality and crush innovation. Based on hundreds of interviews with the directors themselves, producers, stars, agents, writers, studio executives, spouses, and ex-spouses, this is the full, candid story of Hollywood's last golden age. Never before have so many celebrities talked so frankly about one another and about the drugs, sex, and money that made so many of them crash and burn. By turns hilarious and shocking, Easy Riders, Raging Bulls is the ultimate behind-the-scenes account of Hollywood at work and play. The pioneering anthropologist Sherry B. Ortner explores the culture and practices of independent filmmaking in the U.S., arguing that during the past three decades, independent cinema has provided vital cultural critique.**

**Edited and written by leading authors in the field, this book offers an examination of American independent cinema through four sections that range in focus from broad definitions to close focus on particular manifestations of independence.**

**Down and Dirty Pictures** Miramax, Sundance, and the Rise of Independent Film  
**Simon and Schuster**

**The Life and Wild Times of Warren Beatty**

**When Leno Went Early and Television Went Crazy**

**My Lunches with Orson**

**A Guided Tour Across a Decade of American Independent Cinema**

**The Biography**

**The Genius of the System**

**The War for Late Night**

*American Smart Cinema examines a contemporary type of US filmmaking that exists at the intersection of mainstream, art and independent cinema and often gives rise to absurd, darkly comic and nihilistic effects.*

*A Hollywood producer provides an insider's look at filmmaking in Hollywood, offering views and tales of some of the leading actors, directors, screenwriters, and industry executives.*

*Here is Hollywood over the last three decades - the superfreaks, lowlifes, charlatans, and the occasional geniuses who have left their bite marks on American culture, as refracted through the trajectory of Peter Biskind's career. Biskind began as a radical journalist and film critic. Now he can legitimately describe himself - as he does in the autobiographical introduction to this book - as a 'recovering celebrity journalist'. At the heart of the book are the likes of Martin Scorsese, Robert Redford, Terrence Malick, Sue Mengers, and über-producer Don Simpson, all of whom Biskind portrays in great Dickensian detail, charting how they have had a simultaneously strangulating and liberating effect on the industry.*

*Hollywood thrives on shoot outs - that series of stand-offs, skirmishes and power struggles that mark every stage of the film-making process - be it a director insisting on final cut, a star demanding a bigger trailer, or a grip with a gripe. Shoot Out is about how movies are made - from the first pitch to the final cut. For film buffs, aspiring film-makers, students and anyone else intrigued by the inner workings of Hollywood, this is the quintessential take on the how, who, what and why of the film business. 'Packed with insider gossip and some astonishing revelations about the incompetence and self-indulgence that goes on, this is a truly engrossing read. Yet to the authors' credit, none of their stories smack of vindictiveness, whilst the snappy prose ensures that the pages skip by in an entertaining blur. In fact it could be said that this Shoot Out scores a bulls-eye!' Film Review (Book of*

*the Month)*

*Bitter Hollywood Tales from the Front Line*

*Assistance*

*Indie, Indiewood and Beyond*

*Blockbuster*

*How Warren Beatty Seduced America*

*How Vampires, Zombies, Androids and Superheroes Made America*

*Great for Extremism*

*Thirty Years of Writing on Film and Culture*

Not since Martin Scorsese in the mid-1970s has a young American filmmaker made such an instant impact on international cinema as Quentin Tarantino, whose PULP FICTION won the Cannes Film Festival's Grand Prix Award. A manic talker, Tarantino obsesses about American pop culture and his favorite movies and movie makers.

Seeing is Believing is a provocative, shrewd, witty look at the Hollywood fifties movies we all love-or love to hate-and the thousand subtle ways they reflect the political tensions of the decade. Peter Biskind, former executive editor of Premiere, is one of our most astute cultural critics. Here he concentrates on the films everybody saw but nobody really looked at--classics like Giant, On the Waterfront, Rebel Without a Cause, and Invasion of the Body Snatchers--and shows us how movies that appear to be politically innocent in fact carry an ideological burden. As we see organization men and rugged individualists, housewives and career women, cops and doctors, teen angels and teenage werewolves fight it out across the screen from suburbia to the farthest reaches of the cosmos, we understand that we have been watching one long dispute about how to be a man, a woman, an American--the conflicts of the period in action. A work of brilliant analysis and meticulous conception, Seeing Is Believing offers fascinating insights into how to read films of any era.

In this "dishy...superbly reported" (Entertainment Weekly) New York Times bestseller, Peter Biskind chronicles the rise of independent filmmakers who reinvented Hollywood--most notably Sundance founder Robert Redford and Harvey Weinstein, who with his brother, Bob, made Miramax Films an indie powerhouse. As he did in his acclaimed Easy Riders, Raging Bulls, Peter Biskind "takes on the movie industry of the 1990s and again gets the story" (The New York Times). Biskind charts in fascinating detail the meteoric rise of the controversial Harvey Weinstein, often described as the last mogul, who created an Oscar factory that became the envy of the studios, while leaving a trail of carnage in his wake. He follows Sundance as it grew from a

## Get Free Down And Dirty Pictures Miramax Sundance And The Rise Of Independent Film

regional film festival to the premier showcase of independent film, succeeding almost despite the mercurial Redford, whose visionary plans were nearly thwarted by his own quixotic personality. Likewise, the directors who emerged from the independent movement, such as Quentin Tarantino, Steven Soderbergh, and David O. Russell, are now among the best-known directors in Hollywood. Not to mention the actors who emerged with them, like Matt Damon, Ben Affleck, Ethan Hawke, and Uma Thurman. Candid, controversial, and "sensationally entertaining" (Los Angeles Times) *Down and Dirty Pictures* is a must-read for anyone interested in the film world.

Inaugurated in 1984, America's "War on Drugs" is just the most recent skirmish in a standoff between global drug trafficking and state power. From Britain's nineteenth-century Opium Wars in China to the activities of Colombia's drug cartels and their suppression by U.S.-backed military forces today, conflicts over narcotics have justified imperial expansion, global capitalism, and state violence, even as they have also fueled the movement of goods and labor around the world. In *Drug Wars*, cultural critic Curtis Marez examines two hundred years of writings, graphic works, films, and music that both demonize and celebrate the commerce in cocaine, marijuana, and opium, providing a bold interdisciplinary exploration of drugs in the popular imagination. Ranging from the writings of Sigmund Freud to pro-drug lord Mexican popular music, gangsta rap, and Brian De Palma's 1983 epic *Scarface*, *Drug Wars* moves from the representations and realities of the Opium Wars to the long history of drug and immigration enforcement on the U.S.-Mexican border, and to cocaine use and interdiction in South America, Middle Europe, and among American Indians. Throughout Marez juxtaposes official drug policy and propaganda with subversive images that challenge and sometimes even taunt government and legal efforts. As Marez shows, despite the state's best efforts to use the media to obscure the hypocrisies and failures of its drug policies—be they lurid descriptions of Chinese opium dens in the English popular press or Nancy Reagan's "Just Say No" campaign—marginalized groups have consistently opposed the expansion of state power that drug traffic has historically supported. Curtis Marez is assistant professor of critical studies at the University of Southern California School of Cinema-Television.

Not Hollywood

1946-1962

Miramax, Sundance, and the Rise of Independent Film

How Hollywood Learned to Stop Worrying and Love the Summer Rebels on the Backlot



## Get Free Down And Dirty Pictures Miramax Sundance And The Rise Of Independent Film

American Independent Cinema

How the Sex-Drugs-And Rock 'N Roll Generation Save

This is a comprehensive introductory textbook exploring the unique period in the history of the film industry after World War II. Casper examines the cultural history, business practices, new technologies, censorship standards, emerging genres, and styles of post-war cinema.

Adobe Photoshop for Mac and Windows, featuring graphics and graphics design, photo editing, and digital techniques.

**THE STORY:** For these young assistants, life is an endless series of humiliations at the hands of their hellacious boss, a powerful uber-magnate. In rare moments of calm when the phone calls stop rolling, Nick and Nora and their traumatized co-worker

An insider's account of what goes on behind the scenes in independent film covers John Pierson's pivotal role in the launching of such films as *Stranger than Paradise*, *Clerks*, *She's Gotta Have It*, and *Roger and Me*.

Independent Film at the Twilight of the American Dream

Postwar Hollywood

Easy Riders Raging Bulls

How Hollywood Taught Us to Stop Worrying and Love the Fifties

The Men Who Would Be King

Pictures at a Revolution

The Political Economy of Narcotics

**"The definitive history of the studio" created by the larger-than-life team of Spielberg, Geffen, and Katzenberg (Los Angeles Times). For sixty years, since the birth of United Artists, the studio landscape was unchanged. Then came Hollywood's Circus Maximus—created by director Steven Spielberg, billionaire David Geffen, and Jeffrey Katzenberg, who gave the world *The Lion King*—an entertainment empire called DreamWorks. Now Nicole LaPorte, who covered the company for *Variety*, goes behind the hype to reveal for the first time the delicious truth of what happened. Readers will feel they are part of the creative calamities of moviemaking as LaPorte's fly-on-the-wall detail shows us Hollywood's bizarre rules of business. We see the clashes between the often-otherworldly Spielberg's troops and Katzenberg's warriors, the debacles and disasters, but also the Oscar-winning triumphs, including *Saving Private Ryan*. We watch as the studio burns through billions of dollars, its rich owners get richer, and everybody else suffers. LaPorte displays Geffen, seducing investors like Microsoft's Paul Allen, showing his steel against CAA's Michael Ovitz, and staging fireworks during negotiations with Paramount and Disney. Here is a blockbuster behind-the-scenes Hollywood story—up close, glamorous, and gritty.**

This title provides an expose of the men who changed independent cinema for ever in the 1990s.

A critical analysis of the rise of independent filmmakers examines the growth of Robert Redford's Sundance Film Festival,

## Get Free Down And Dirty Pictures Miramax Sundance And The Rise Of Independent Film

the rise to power of the Weinstein brothers and their company Miramax, and the successful careers of Steven Soderbergh, Quentin Tarantino, and other independent filmmakers whose work has transformed Hollywood and the film industry. Reprint. 100,000 first printing.

The 1990s saw a shock wave of dynamic new directing talent that took the Hollywood studio system by storm. At the forefront of that movement were six innovative and daring directors whose films pushed the boundaries of moviemaking and announced to the world that something exciting was happening in Hollywood. Sharon Waxman, editor and chief of The Wrap.com and for Hollywood reporter for the New York Times spent the decade covering these young filmmakers, and in *Rebels on the Backlot* she weaves together the lives and careers of Quentin Tarantino, *Pulp Fiction*; Steven Soderbergh, *Traffic*; David Fincher, *Fight Club*; Paul Thomas Anderson, *Boogie Nights*; David O. Russell, *Three Kings*; and Spike Jonze, *Being John Malkovich*.

Second Edition

How the Mavericks Took Back Hollywood

Gods Like Us

Five Movies and the Birth of the New Hollywood

100 Mere Mortal Reviews of Down and Dirty Pictures

Miramax and the Transformation of Hollywood in the 1990s

Quentin Tarantino

Bill Carter, executive producer of CNN 's docuseries *The Story of Late Night* and host of the *Behind the Desk: Story of Late Night* podcast, details the chaotic transition of *The Tonight Show* from host Jay Leno to Conan O'Brien—and back again. In 2010, NBC 's CEO Jeff Zucker, had it all worked out when he moved Jay Leno from behind the desk at *The Tonight Show*, and handed the reins over to Conan O'Brien. But his decision was a spectacular failure. Ratings plummeted, affiliates were enraged—and when Zucker tried to put everything back the way it was, that plan backfired as well. No one is more uniquely suited to document the story of a late-night travesty than veteran media reporter and bestselling author, Bill Carter. In candid detail, he charts the vortex that sucked in not just Leno and O'Brien—but also Letterman, Stewart, Fallon, Kimmel, and Ferguson—as frantic agents and network executives tried to manage a tectonic shift in television 's most beloved institution.

Based on long-lost recordings, a set of revealing conversations between the film historian author and the iconic cultural provocateur unstintingly reflects on topics ranging from politics and literature to the shortcomings of his friends and the many films Welles wanted to make. 50,000 first printing.

The explosive new book from the author of *Easy Riders, Raging Bulls*

Documents the cultural revolution behind the making of 1967's five Best Picture-nominated films, including *Guess Who's Coming to Dinner*, *The Graduate*, *Doctor Doolittle*, *In the Heat of the Night*, and *Bonnie and Clyde*, in an account that discusses how the movies reflected period beliefs about race, violence, and identity. 40,000 first printing.

## Get Free Down And Dirty Pictures Miramax Sundance And The Rise Of Independent Film

What Just Happened?

Robert Redford